

NEWS AND COMMENT IN THE WORLD OF ART

THE Metropolitan Museum of Art announces the following lectures for the present season:

Four lectures on "Arms and Armor," by Bushford Dean, curator of arms and armor, lecture hall, Mondays and Thursdays, November 6, 8, 13 and 16, at 4:15 P. M.

Five illustrated lectures on "Italian Sculpture," by Miss Edith R. Abbot, museum instructor, class room, on Thursdays, beginning January 11, at 11 A. M. Members' tickets required.

For children of members, three illustrated lectures by Mrs. Laura W. L. Seales, Miss Louise Connolly and Mrs. George W. Stevens, lecture hall, Saturdays, January 13, 27, February 10, at 11 o'clock. No tickets required.

Other lectures for the public are five illustrated lectures on "Venetian Painting," by Miss Edith R. Abbot, museum instructor, class room, Fridays, beginning October 20, at 4 P. M. No tickets required.

the city, a course of gallery talks by the museum instructors, meeting every two weeks, beginning Tuesday, October 10, at 3:45 P. M., when the class will be held in the Egyptian galleries.

For students of history in the city high schools, four lectures by Miss G. M. A. Richter, Prof. Van den Ven, James Harvey Robinson and Christian Gauss, lecture hall, Wednesdays, October 11 and 25, November 8 and 22, at 3:30 P. M. No tickets required.

For designers and students of design two lectures on the "Textile Arts" as represented in the permanent collection of the museum, by Miss Frances Morris and Durr Friedley, class room, Saturdays, November 4 and 11, at 3:15 P. M. Admission by ticket.

For salespeople, buyers and designers, four seminars to be held on Saturdays in February, at 8 P. M., class room. No tickets required.

For the blind, three lectures, illus-



Painting in the forthcoming exhibition by the late Howard Cushing at the Knoedler Galleries.

For the deaf, four illustrated lectures, three for adults and one for children, by Miss Jane B. Walker, class room, Thursdays, October 19, December 7, February 1 and April 19, at 3 P. M. No tickets required.

Concerning the exhibition of American sculpture at Buffalo Bruce M. Donaldson writes in the current number of the *American Magazine of Art* that for years the American sculptors have labored under great disadvantages in bringing their works to the attention of the public. Their brother artists the painters are well served for exhibitions in the various art museums and private galleries throughout the country. Their works pass in review constantly and it

is an easy matter to keep informed of the latest in painting. The sculptors are not so fortunate. There is little doubt but that sculpture as displayed at our current exhibitions fails to attract the general public. In place of being a focus of interest it is usually surveyed with ill disguised indifference or ignored save by a slender fraction of the chosen few. Unless something of sensational character be on view the plastic arts do not compete upon even terms with painting and are hence relegated to draughty anterooms and obscure corners. Through continually seeing sculpture treated in an inauspicious fashion we have come to regard the statue, the relief or the bust as different phases of the same inevitable evil. They are forms of art which, in the popular mind at least, do not convincingly

justify their existence. "One man" exhibitions of sculpture have made the circuits of the museums of the country and have been shown in various private galleries. In that rather unsatisfactory way the public has to a certain extent been informed of the work of our masters. No museum of fine arts in the country has ever given over its entire building and surrounding grounds to the presentation of sculpture as has been done in the exhibition of contemporary American sculpture being held under the auspices of the National Sculpture Society in the Albright Art Gallery, Buffalo, N. Y.

The idea of the exhibition originated with the late Karl Bitter, a sculptor of international reputation and president of the National Sculpture Society at the time of his death in 1915. It was for many years Mr. Bitter's desire to hold such an exhibition in the most suitable place under the most favorable

conditions. Plans which had been started were delayed with his death and nothing further was accomplished until after the election of the new president of the National Sculpture Society, Herbert Adams. It was then that the project was taken up by the president of the National Sculpture Society, the committee originally appointed for the exhibition and Miss Corinne B. Sage, director of the Buffalo Fine Arts Academy. A selection of 400 objects from the Panama-Pacific International Exposition, San Francisco, was made, and these exhibits served as a nucleus to which an equal number of works solicited especially for the occasion was added.

The exhibition is in no sense a retrospective one. The purpose is to give the public of America an opportunity of seeing a collection of contemporary American sculpture of the highest order. Of the 148 sculptors represented only four are not living at the present time, and they have died since the exhibition was first proposed.

Sculpture is the legitimate child of light and air. It lends itself beautifully to Nature's settings and thus it must be seen to be appreciated. While we need not affect the technique of the Greeks in our sculpture we can easily learn much from them as to the aesthetic enjoyment to be derived from sculpture. The famous Venus de Milo was discovered under conditions which justify the assumption that it originally occupied a place in a beautiful garden. How much more effective it must have been in such a setting than are its many casts confronting us in the sculptural courts of art galleries!

The Buffalo Fine Arts Academy possesses in the Albright Art Gallery one of the most beautiful examples of the temple design in the country. The building is located in Delaware Park, near a charming little lake—the whole setting most suitable for such an exhibition. The entire gallery and the park grounds adjoining the building have been given over to the presentation of the works of our American masters.

The grounds surrounding the gallery offered an especially happy opportunity for the display of larger monumental pieces and some forty or so objects, varying in character from fountain groups to heroic portrait statues and colonnades, have been placed in Nature's or architectural settings.

The great central court has been transformed into a garden pool banked on all sides with flowers and dominated by the heroic fountain figure of the Spirit of Life, for the Spencer Trask memorial, Saratoga Springs, N. Y., by Daniel Chester French. The other galleries have their quota of larger works supplemented by smaller decorative pieces.

It is obviously impossible in a collection of over 400 numbers to make mention of every object worthy of notice. However, such a collection naturally divides itself into various distinct groups, and in these groups certain examples stand out prominently. It is most logical to start with the larger monumental objects and work down the scale to the medals, the smallest exhibits in size. In treating of the monumental pieces of sculpture it should be borne in mind that the majority of the objects in this division are exhibited out of doors. The late Karl Bitter, father of this exhibition, should receive first mention. He is represented by the seated figure of Thomas Jefferson, for the University of Virginia, the seated figure of Andrew D. White, ex-president of Cor-

nell University; the standing figure of Thomas Lowry; the Signing of the Louisiana Purchase Treaty, and his last work, the symbolic figure for the Pulitzer Fountain, New York City. Mr. Bitter was most versatile, but his ability was best expressed in his portrait statues, of which the examples in the current exhibition are quite representative. Daniel Chester French, whose genius of creation made such an impression at the Panama-Pacific International Exposition, has sent the Earl Dodge memorial for Princeton University; Mourning Victory for the Melvin memorial, Concord, Mass., and his standing Lincoln for Lincoln, Neb.

All of Mr. French's works show his splendid mastery of composition and design and his forceful yet delicate manner of expression of the essential qualities of the subject before him. Herbert Adams is exhibiting the seated figure of Chief Justice Marshall for the Cleveland Court House; the seated figure of William Cullen Bryant for Bryant Park, New York City, and his recently completed figure for the Michigan memorial on the Vicksburg battlefield. Feminine grace and beauty have a masterful interpreter in Mr. Adams and, while he is most happy in that field, he is not lacking in the ability or power of expressing the

salient characteristics of a masculine subject. A. A. Weinman, whose "Rising Sun" and "Descending Night" were two of the sculptural triumphs of the Panama-Pacific International Exposition, San Francisco, is showing the model of the great Sphinx for the Scottish Rite Temple, Washington, D. C., and four panels for the Stewart Mausoleum. One of the most versatile of our sculptors, Mr. Weinman is master in many branches of the plastic art. Monumental figures, portrait statues, portrait busts, Indian studies, animal studies, decorative figures, fountain figures, medallions and medals are all mediums in which his ability finds expression, and he seems equally at home in every one. Robert Altken is represented by the masterful door for the Gates mausoleum and the model for the Fountain of the Earth, which will be remembered by those who attended the Panama-Pacific International Exposition. Although comparatively a young man, Mr. Altken has already been awarded the highest honors in the profession. He possesses great genius and rare abilities in sculpture and the future should have much in store for him. Hermon A. MacNeil has sent the full size model of the recently completed figure of Washington for the Washington Arch, New York City.

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PRIVATE SCHOOLS, COLLEGES AND ACADEMIES

ARITHMETIC AND LIFE

In old arithmetic one gets a queer, shadowy picture of a little older man. Aside from the laborious recitations about John, James and William, and their extraordinary feats of labor or pedestrianism, they reflect social and economic conditions, but always with a backward look; in the portrayal of life the text book makes a conservative view when as a pedagogue he sets out to be

radical. Prof. David Eugene Smith of Columbia University has been investigating the development of the American arithmetic and finds a very interesting complex of forces involved.

Most important is the relation of arithmetic to American life. In the early days the Americans were a seafaring people, and arithmetic "had for its sole purpose the preparing of a boy for commercial work in a land where the important towns were seaports and where the trade was largely with England and Holland; in the last part of the eighteenth century text books multiplied and the flood of

narrow minded "methods" began, but the commercial motive was unaffected.

But in the early nineteenth century a new motive, that of mental discipline, continues the Springfield Republican in an editorial, was introduced by the spread of the ideas of Pestalozzi, and being in this country carried to an extreme it did perhaps more harm than good. The extremists, says Prof. Smith, acted upon the principle that "if it did the child good to think a little it would do him much more good to think much more."

Hence arithmetic became the bazaar of the common schools, which it has remained to our day. Discipline dominated arithmetic, and arithmetic dominated the curriculum. Meanwhile America was ceasing to be a nation of seaports with commercial interests predominant; it had become an agricultural country, and arithmetic slowly reflected

the change. By the middle of the nineteenth century writers were turning to the farm instead of to the counting house for problems.

And now America is becoming a manufacturing country, interest in foreign trade has revived to the extent of popularizing Spanish, and the ideal of mental discipline has been demystified with contempt. What, then, of the future of arithmetic? Prof. Smith, who has traced the rise and fall of many a fad dispenses easily with the catch words of the moment, like "functioning in the life of the child"; such jargon he calls "the froth of education."

The main forces now at work he finds to be:

1. The demand that less time be given to arithmetic, as in Europe, where better mathematicians are produced by a wiser distribution of effort.
2. The demand for more skill, as in adding rapidly and accurately.
3. The demand that the child live his own life and not that of an adult. This is not to be taken as cutting off training for the problems that adults have to solve.
4. The demand for the elimination of

material not used in practice, like unusual fractions, decimals to many places, unstandardized interest problems, the use of proportion in business problems, and place of a standard commercial method.

This is in the interest of efficiency, but ought not to be allowed to petrify the mind in business practice.

The text book, the text book writer no longer imposes his ideas on the teacher. This influence, like the others, is a product of life, to which even a conservative subject like arithmetic has slowly yielded.

The next great influence, Prof. Smith believes, will be the Junior high school, and certainly it should simplify some of the hardest problems of arithmetic teaching, including the bridging over of the gaps between the school and the problems of adult life. While the study of arithmetic may begin at a very early age, for some phases a considerable maturity is usually needed, and if arithmetic can be given an extra push after some general insight into mathematical ideas has been gained all the better. If in the Junior high school an elementary course in algebra, geometry and trigonometry could be supplemented with a vigorous extension of arithmetic the general standard would be materially raised. America has always not great stress on arithmetic, and quite rightly, but the stress has not always fallen in the right place or at the right age. The next reforms are likely to contribute both to the practical efficiency which a commercial nation needs and to mathematical knowledge, which needs a geometrical as well as an arithmetical foundation. In making a sketch of arithmetic practical arithmetic, America has sometimes forgotten that it is but a part of the whole, but the practical demand for getting rid of obsolete lumber is now helping to clear the ground for reform.

The New York College of Music, 124 and 130 East Fifty-eighth street, again offers thorough and complete courses in methods of teaching public school music and drawing, under the direction of Dr. Frank H. Rix and Frank H. Collins. A special course in music to begin Monday evening, October 16, has been planned, to give teachers a practical examination of the work in methods required in order to obtain promotion license.

Studies were resumed in all departments of the College of St. Elizabeth, Mount Vernon, N. Y., on Monday, October 2, with a record attendance of pupils from last year to finish their course and an unprecedented registration of new students. In the college freshmen class more than fifty-seven have been recorded, while the high school shows a comparative increase in the four classes. Plans are being made, therefore, to be a most successful one for the institution.

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WILBRAHAM ACADEMY.

WILBRAHAM, Oct. 7.—Plans are being made for the opening celebration of the fourth anniversary of Wilbraham Academy, next year. A meeting of the trustees was held yesterday when the matter was discussed and a committee appointed to cooperate with the alumni and the faculty in the development of a suitable programme.

MORSON ACADEMY.

A delightful concert was rendered last Sunday night in Cushman Hall before a large audience by the Morson Academy, Morson, Mass. Miss Seelye, an accomplished pianist, who has been teaching several years in a government school in Boston, gave a very successful recital, including, "Brown," "If," played several selections, and "Delia," "29," and "Hunter."

HARVARD UNIVERSITY.

CAMBRIDGE, Mass., Oct. 7.—The Topical prize awarded to the Graduate School of Arts and Sciences at Harvard, carrying an income of \$150, has been given to Homer Bueh Vandewater, Ph. D., for his essay entitled "Railroad Nationalism." The announcement was made by Dean Haskins of the Graduate School.

The prize was established by Robert Saxon Toppan of Cambridge of the class of 1878, and is offered each year for the best essay on a subject in political science. Mr. Vandewater was formerly assistant in the economics department at Harvard, but is now instructor at the University of Chicago.

The Harvard Union will be host of the first freshman smoker of the year next Tuesday evening. Many prominent graduates and undergraduates will speak.

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